

THE MUSICAL MAGAZINE.

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BOSTON, SATURDAY, JULY 17, 1841.

THE LIFE OF A COMPOSER, AN ARABESQUE.

BY CARL MARIA VON WEBER.

(From the Musical World.)

* * Here several blank pages occur in the manuscript, in the midst of which, is one, apparently the heading of some new essay, inscribed —

“Fragment of a musical tour which may, perhaps, some day make its appearance.”

At length the writer recommences his sprightly and imaginative sketches as follows. Ed. M. W.

By Carl Maria von Weber.
THE DREAM. ^A Delighted with the performance of an admirable symphony, and satisfied with an excellent dinner, I fell into a gentle slumber, and in a dream beheld myself suddenly transported back to the concert-room, where I found all the instruments in grand council under the presidency of the sweet-voiced Oboe. To the right, a party had arranged themselves, consisting of a Viola d'amore, Corno Bassetto, Viole di Gamba, and Flauto Dolce, each pouring forth melancholy complaints, as to the degeneracy of the present era of music, and full of regrets for the good old times: to the left, the lady Oboe was haranguing a circle of Clarionets and Flutes, both old and young, some without keys, and some decked in all the finery of modern additions; and in the centre was the courtly Pianoforte, at-

tended by several sprightly Violins, who were well read in the schools of Pleyel and Girowetz. The Trumpets and Horns had formed themselves into a thinking conclave in a corner; while the Piccolo-flutes and Flageolets occasionally filled the whole room with their squeaking and infantine strains. Surveying them all with an air of satisfaction, the lady Oboe declared, that the whole of this arrangement was admirable, quite *à la* Jean Paul, and in strict conformity with the system carried to such perfection by Pestalozzi.

All appeared very comfortable, when, on a sudden, the morose *Contrabasso* accompanied by a couple of kindred Violoncellos, burst into the room in a transport of passion, and threw himself so impetuously into the director's chair, that the Pianoforte, as well as all the rest of the stringed instruments, uttered an involuntary sound of terror.

"It were enough," he exclaimed, "to play the devil with me, if such compositions were to be given daily. Here am I, just come from the rehearsal of a symphony of one of our newest composers; and although, as is known, my structure is none of the weakest, and my constitution pretty tough, I could scarce hold it out longer; five minutes more, and I am sure my chest must have given way, and my life-strings have been snapped in twain. Really, my friends, I have been made to bellow and bluster like an old he-goat in hysterics! If any more such work goes on, and I am left to do the duty of a dozen violins and my own too, curse me if I do not turn dancing master's *kit*, and gain my livelihood by the performance of Muller and Kauer's waltzes and minuets!"

First Violoncello (wiping the perspiration from his forehead). "Certainly; *cher pere* is right; I am perfectly exhausted by the task I have had to perform. Never since the operas of Cherubini, do I recollect experiencing so violent an *echauffement*."

All the Instruments. "Explain, explain!"

Second Violoncello. "What? the symphony? No words could explain it, and if they could, you would not endure to sit and hear it. According to the principles which my divine master, Romberg, instilled into me, the composition we have just executed is a sort of musical monster, which has no other merit than that of a vain attempt to be new and original, at the expense of truth and consistency. Why, we were made to climb up aloft like the violins and"—

First Violoncello (interrupting him). "As if we could not do it quite as well!"

A Violin. "Let every one keep within his own rank."

A Viola. "Ay, or what will remain for *me* to do, who stand between the two."

First Violoncello. "Oh, as to you, *you* are out of the question. Your utility is merely to keep in unison with *us*; or, at best, to produce a tolerable *tremolo*, as, for instance, in *Der Wasserträger* [the Water-Carrier]; but as to what regards *fine tone*"—

First Oboe. "Ah, as to that, who will venture to contest the point with *me*?"

First Clarionet. "Madame, you will surely allow *us* to say something on that head. I suppose we may claim some talent"—

First Flute. "Yes, for marches, and for pleasing the holiday folks."

First Bassoon. "Who comes nearer to the divine tenor than myself?"

First Horn. "Why, surely, you won't pretend to the delicacy and power which all the world allows to *me*?"

Pianoforte (with dignity). "And what is *all this*, compared to the body of harmony which *I* possess? While you are severally but parts of a whole, I am all sufficient; and"—

All the Instruments (vociferating together). "Peace, peace, brag-gart! You have no power to sustain a single note."

First Oboe. "No *portamento*."

Second Flageolet. "Yes, there Mamma is in the right."

Second Violoncello. If a stranger heard this uproar, Ladies and Gentlemen, might he not say with justice, that sticklers as we are for individual merit, we are, as a body, the very foes to harmony."

Trumpets and Drums (falling in, fortissimo). "Silence! hear *us*: What, pray, would be the effect of any composition without *our* assistance? Unless we kept the game alive, who would applaud, think you?"

Flutes. "Noise delights vulgar souls; the true sublime consists in the soft and the touching."

First Violin. "And but for my *conducting*, in what a pretty predicament would the whole of you be!"

Contrabasso (starting from the chair). "You will at least allow that I *sustain* the entire effect; and that without me the whole would be nothing."

Omnes (each starting up). "I alone am the life and soul — without me no composition would be worth the hearing!"

At this moment, the Director entered the apartment; all was agitation and alarm, and the different instruments huddled into the corner together; they knew whose skilful hand could call forth and combine their powers.

"What!" cried he, "again in open rebellion! Now, mind me—the *Sinfonia Eroica* of Beethoven is about to be performed; and every one of you who can move key or member will be then put in active requisition."

"O! for heaven's sake! anything but that!" was the general exclamation.

"Rather," said the Viola, "let us have an Italian opera; then we may occasionally nod."

"Nonsense!" replied the Director, "you must accomplish the task. Do you imagine that, in these enlightened times, when all rules are set at naught, and all difficulties cleared at a bound, a composer will out of compliment to you, cramp his divine, gigantic, and high soaring fancies? Thank heaven, there is no longer any question as to regularity, perspicuity, keeping, and truth of expression; these are left to such old-fashioned masters as Gluck, Handel and Mozart. No! attend to the materials of the most recent symphony that I have received from Vienna, and which may serve as a recipe for all future ones. First, a slow movement, full of short, broken ideas, no one of which has the least connexion with another—every ten minutes, or so, a few striking chords! then a muffled rumbling on the kettle drums, and a mysterious passage or two for the violas, all worked up with a due proportion of pauses and stops. Finally, when the audience has just entered into the spirit of the thing, and would as soon expect the devil himself as an *allegro*,—lo!—a raging movement, in managing which the principal consideration is, to avoid following up any particular idea—thus leaving more to the hearer to make out himself. Sudden transitions also, from one key to another, should by no means be omitted: nor need this put one out of the way; to run once through the semitones, as Paer, for instance, has done in his *Leonore*, and drop into that key which is most convenient, is sufficient, and you have a modulation off hand. The grand thing is to avoid every thing that looks like a conformity to rule—rules are made for every-day men, and do not cramp the freedom of genius."

While the learned Director was thus exclaiming, suddenly a string of the guitar, which was hanging on the wall near me, snapped, and I awoke, to my no small vexation, for I was on the high road towards becoming a great composer of the newest school.

I ought, however, to have been thankful for the little incident that had awakened me, for I had overslept myself, and I hastened to put a finishing hand to the piece which I had left upon my desk. On running it over, I was delighted to find that it was *not* according to the recipe of the learned Director, and with spirits buoyant with hope, I went to finish the evening at the theatre, and witness the performance of *Don Juan*.

End

* * Here another long blank occurs, which seems to indicate that the sketch was taken up at intervals, and written with the freshness of passing events upon the author's vivid fancy. Ed. M. W.

The company had assembled early, and, as usual, the fine arts, and every thing connected with them were the topics of conversation. In the midst of a spirited discussion, Dihl entered with a face brightening with joy, and exclaimed, "Only imagine; we are to have the tragedy of *Wallenstein*, and what is more, it is to be represented entire—*entire*, I repeat it. I feel assured that you will all join with me in saying that it will be a most gratifying thing to the lovers of Schiller. We have hitherto been accustomed to see this production of his muse fly with clipped pinions; now shall we behold the royal eagle soar majestically on high, with proud and unimpeded flight."

"But tell me," said he, turning to Felix, "how could any management have been so silly as never to have attempted this before?"

Felix. The fact is, that what actors and managers chiefly aim at is effect; the public wish to see the whole of a piece. It is, however, in consequence of such effect being produced, that the public are led to wish for the exhibition of the whole. Such is the case with the works of Schiller, and such will be the case with respect to Shakspeare.

Dihl. I am quite of your opinion: and it is my firm persuasion, that totality of effect can be produced only by the whole of a composition.

Felix. Undoubtedly so, if by totality of effect you mean the realization of the aim and intention of the poet.

The poet first imagines his work; he weaves it of those invisible threads, the ends of which attach to the original design on which the foundation is laid. Hence his poem will often extend beyond the limits which custom has prescribed as the measured duration to dramatic works. One of your quick-sighted managers, accustomed to judge of the proportions of a production by certain rules of practical

utility, or rather of convenience, takes the book in his hand, and begins to cut and clear the forest. In so doing, he doubtless sacrifices much which is excellent in itself, and which, according to the poet's views, is absolutely necessary to the piece. But it is really not so, provided the connexion of the parts and the consistency of the whole be preserved; for then the spectator will be enabled to supply, by his own feelings, the subtle interior organic designs conceived, and carried into effect by the poet.

The process is this: the spectator is moved, and is desirous of repeating the enjoyment within himself. There are single moments of delight which he wishes to seize, and as it were to embody for ever. He recalls to mind what excited his emotions in the representation; and afterwards, upon perusing the work entire and uncurtailed, he is delighted to find that the same feelings which arose in his mind during the representation are developed in the work of the poet; with this difference only, that they are most perfectly and vividly portrayed there, and assume a beauty and consistency of form which they could not attain in his own vague and fluctuating fancy.

Now he has full possession of the poet; and, from this moment he is desirous of having the work represented in its original form, uncurtailed of its proportions.

Now does he discover deficiencies where none before were seen to exist; now does that appear to be a mutilation, which before seemed to be nothing more than a necessary compression. Now has he also enlarged his patience, so that he can bestow a longer and more undivided attention than he before imagined possible. A well-known garden now lies before him; at every step he expects to meet with flowers whose beauty and fragrance were already known to him; and he enjoys in anticipation the lovely prospect that will burst upon his view. He is already familiar with this, yet it raises fresh delight every time it is seen. The first pleasure experienced in hurrying over the scene, was of a more indefinite kind; now that he is become familiar with the objects, it assumes a more positive, and therefore a more tranquil character.

Dihl. But, my good sir, who compelled this man to "hurry over the scene," as you express it. Why did he not begin by taking a quiet walk and surveying every thing leisurely! Here lies the mischief of the thing, that when people travel to see the monuments of art, or to visit the theatre, they must needs put on the seven leagued boots of the pigmy in the fable.

Felix. *Omnis comparatio claudicat*, as the old adage has it. But, tell me, do you not think that the usual length of time adopted for dramatic works has been calculated according to the nature of the spectators; and that, like all measures and degrees of proportion it has, when once established, imperceptibly acquired the force of law in human life? Tell me, whether in following the development of a dramatic work, you are able to keep attention upon the stretch for more than three hours in succession? Tell me, also, whether the impatience felt to trace the progress of the action has not frequently deprived you of the enjoyment of the single parts, and of the beauties which accompany their slow and gradual development? I see you are prepared to controvert my position by the argument, that if these be the object and end of a drama, it need not be seen a second time, as all interest would cease after a first representation.

I do not, however, consider these as the principal end and object of the drama: on the contrary, I am convinced that that must be a poor one indeed, in which the interest of the plot is wanting.

And yet, after all, the dry fact is not of such fearful importance; and what can be comprised in three lines of a newspaper, need not be a subject of such terrible alarm. No, it is by the proper employment of the ways and means of art, in representing the operations of the interior life, and the actions resulting therefrom — in other words, characters and effective pictures of passion — it is by these that the poet fulfills the task imposed upon the dramatic art by the spectator. If in the repetition of a dramatic work, with the plot of which we are already acquainted, these do not possess the same interest as at the first representation, it is a proof that the means have failed in producing their effect. Such a work is entitled to no other appellation than that of a *knall-und-effekt-stück* (a thing “full of sound and fury, signifying nothing,”) a piece without the charm of interior truth, and consequently without the principle of enduring life.

Dahl. I am curious to know how you will apply all this to dramatic music. To which will you allow the precedency — to the action, or the repose of the passions, as the proper groundwork for music? By the term *repose* (a very unsuitable one, perhaps) I mean the seizing a moment of passion, in contradistinction to the march of the action.

Felix. You have hit off in two words the great stumbling block of all operas and of their composers. How difficult is it for the latter to prove themselves capable of creating a grand object, one which, being once received into the mind, remains stamped forever there.

This is the work of master-minds only. It is for men of middling talents to dazzle and surprize: to captivate the senses by single beauties, leaving totality of effect wholly out of the question. In no production of art is this fault more difficult to be guarded against than in the opera. This is the great divergent point between the drama and the opera. I mean such an opera as the German taste requires: a complete work of art; a work in the formation of which all the tributary arts, by blending one with the other, and sacrificing their own individuality, create a new being which at once is, and is not themselves.

Now what is the history of operas in general? Is it not a few single favorite pieces that decide their success? These single pieces do not melt and blend into the whole, so as at the conclusion of the piece to disappear in the general effect, but stand prominently forward as insulated groups, having little or no connexion with the main figure. In a perfect opera, the first that ought to strike us is the whole effect; afterwards, upon a more intimate acquaintance we may dwell with pleasure upon the single component parts. But the peculiar nature and mechanism of an opera, which consist in an assemblage of different parts, each perfect in itself, and yet each essential to the perfection of the whole, presents difficulties which but few heroes of the art have been able to surmount. Every single piece employed in the structure of the musical edifice should form a perfect organic whole, and yet in the general aspect of the building should disappear as a part. In a word, an *ensemble* piece will present a kind of Janus head, in which two different faces will be seen at once, yet both belonging to the same individual.

The epoch in which we live, fruitful in excitement, has subjected us to the two extremes, the two rigid task-masters—death or pleasure. Overwhelmed by the horrors of war, and rendered familiar with every species of misery, men have betaken themselves to the more coarse and exciting pleasures of art, as a means of relief against the pressure of evil. The theatre has been changed into a raree-show, in which, impatient of that calm and quiet enjoyment which the master-pieces of art afford, the restless mind seeks relief and excitement in splendid scenery, in broad humor, in melodies calculated to tickle the ear, or harmonies of the most stormy kind, and by machinery ingenious in its contrivance, but without object or moral purpose. Accustomed in daily life to the strong and the stimulating, nothing but pieces of that character is relished by frequenters of the theatre.

Ah! exclaimed Dohl, how seldom does the hearer bring with him that calm and unbiased state of mind which is necessary to the proper enjoyment of a work of art? The claims made upon the musical art, increase in the same proportion as the English national debt, and in both instances the debtor and the creditor may be considered as but one and the same person. But these claims upon the ways and means of the art must have their limit; otherwise what else can be expected than a total bankruptcy? The riches of the musical art, which have grown out of the improvements in the instrumental department, have been most shamefully abused. Harmonic luxury, or the introduction of overloaded accompaniments, even on the most trifling occasions, has risen to its height. The trombone is a common seasoning, and no composer can make any progress without four horns at least; thus, as the French have refined their *gout* to such a pitch, as to have blunted the very age of taste, in the same manner our blotters of music paper, mistaking, in the giddy vertigo of their delirium, ears for feeling and feeling for ears, have perfectly revolutionized the art. These have butchered clearness and simplicity, as heretofore those butchered the freedom of the people — we have trampled on the laws of harmony, as they once did on the laws of nations — they have broken down the protecting barriers of the pure and the beautiful, and with savage joy —

Hold, hold! cried Felix; don't let your zeal thus hurry you away. In the midst of your flaming declamations, you forget, that though Spontini (for I know it is to him you allude) was more misled than benefited by his attempt to reach the depth and romantic enthusiasm of Mozart, as well as the truth and power of the declamation of Gluck; though he was compelled by the obtuse nerves of the public for which he wrote, to be in continual search of strong effects to underline every word with harmony, and carry every string to the very verge of caricature; yet that is he a composer gifted with great genius — his works are cast in a mould of his own creation, and even if they are not destined to enjoy a very prolonged existence, on account of the absence of pure classical taste, yet will they always be remarkable in the history of the art, as singular examples of the amalgamation of two opposite styles.

But still more injurious, and, for the moment, more powerful, is the influence of the Rossinian taste. It comes like the Sirocco-wind from the south, but its burning heat will soon be cooled. The mania will be but of short duration, like the bite of the tarantula, which

sets people dancing insanelly one moment, and leaves them exhausted on the ground the next.

At this instant a gentleman, who was seated at the pianoforte, interrupted the conversation by striking up the Tarantula dance, which he rattled out at a most furious rate. And what should he append to it, by way of a parody, but the famed *Di tanti palpiti*, with variations, to the infinite amusement of the whole company.

(To be continued.)

TEACHERS' CLASSES — NATIONAL MUSICAL CONVENTION.

We insert in this number once more the advertisements of the Boston Academy of Music and the Handel and Haydn Society for Teachers' Classes, to meet during the session of the National Musical Convention.

It will be seen that both classes embrace nearly the same subjects, taught also, with the exception of the two leaders, mostly by the same men. Mr. Warner and Mr. Greatorox assist in one as well as in the other. The question for the teacher, who is coming here to gain, within a few days, instruction which shall last him through the whole year, will therefore be; what subjects are the most important for him to study, that is, the most useful for his practice during the rest of the year, and under what teacher will he acquire within so short a time the greatest increase of musical knowledge? These should at least be his considerations and it were well, if every teacher came here well prepared and well decided at least on the first; for this would concentrate his attentions and make him fitter for improvement. Preparation by thoughts on music, on his individual position towards the art; self-examination in regard to his aims and objects and to his means would also be a great help to the teacher to being fully benefited by the meeting of the National Musical Convention.

The decision on the above questions will of course depend a great deal on every individual's greater confidence in one or the other of the two leading men, Lowell Mason or George J. Webb; yet other considerations might decide; a teacher might for instance, conscientiously consider instruction in teaching the elements of music the all-important object of his coming; in this case the question would be of greater confidence in Lowell Mason or J. F. Warner; or even the being exempted from payment as member of a former class might decide.

However this may be, there will most certainly be two parties made as far as regards the Teachers' Classes. We have already observed that we do not consider this an evil in itself; for it will stimulate emulation and exertion. Only in one case it may become an evil—in its influence upon the National Musical Convention; and this influence will prove whether the teachers, comprising that body, are really above and independent of the Teachers' Classes or whether the National Musical Convention is in reality merely an appendix to the Classes. That tie of union, that concentration of the interests and feelings of all, produced by participation during their stay in the same studies under the same teachers, will of course be broken; yet, because the Teachers' Classes have separated under two leaders, need the Convention divide in the same way? We hope not. If the Convention will discard them as leaders, whom they blindly follow; if they will give to their suggestions, sayings and doings as much weight as their experience and their own conviction of the soundness of them warrants and no more; if they do not adhere to them, merely because they come from the lips of the *leaders*; in one word, if they will consider them as members of the Convention, in the light of individuals, entitled to as much and no more consideration than any other member; then we fear no evil influence upon the Convention from this division.

But to make it promotive of real good to the art, we repeat, every teacher should come well prepared by ripe thoughts upon it; every teacher should strive to enlarge his views, to elevate them, to free them from all minor considerations; he should come fully resolved to go for music and for music alone; he should come, willing to act and to think for himself. Thus prepared, he may hope to go home again with increased value and usefulness, he may hope that his time and money are well laid out; he may hope that music will increase his own happiness, as it will enable him to increase that of others,—real happiness, not merely thoughtless amusement. But one thing remains for him then to do in the interim before the next Convention, to *read* on his art what may be offered within his sphere; and thus to gain new information, new subjects for thought; for no man has ever become great in science or art without a taste for reading; nay, without such taste that refinement of feelings is impossible which alone will elevate our conceptions to those of a true artist.

THE MASTERS HUGHES.

Our attention having been attracted by a friend to these little musicians, who have played in Harrington's Museum to unsatisfactory audiences, we went to hear them.

Our impression is that they are certainly boys of much talent, especially the elder one; yet do we not see any indication of a new star, like that of Mozart, rising in the musical horizon.

The younger, the *Infant Violinist*, a boy of about six to seven years, plays his pieces on the violin with good execution and tolerable distinctness, except on the fourth string where his tender fingers cannot reach, so as to press the strings firmly down; he bows easily and rapidly too, though, of course, without vigor or fulness of tone, which his physical frame is yet too delicate to produce. But he does not evince as yet any extraordinary musical sensitiveness, or any ways a musical conception of what he plays; no particular musical organization. False notes will occur, without his appearing hurt by them, or trying to correct them; and he will take great liberty with the time, hurrying through his task. Yet an extraordinary musical memory cannot be denied to this child; and a careful cultivation of the musical ear, and of musical knowledge, in connexion with this memory, if it cannot prevent the child from ceasing to be a "wonder," will doubtless make him an eminent musician, provided he be not overworked for the sake of exhibition.

The elder boy, apparently about ten to twelve years of age, appears to have a more decided musical organization, his ear seems to be accurate and acute; he plays the harp with much taste and judgment, and manages, especially his accompaniments, in a good artist-like way. We were struck by the appropriate manner in which he, apparently extempore, varied them, and in which he followed and accompanied his little brother, when the latter started away from the steady reins of strict time.

He also performed on the Concertina with much skill; but we hope he will not devote too much time to this imperfect instrument. The Concertina is another, and a more perfect one of those numerous variations of the accordion which are sent into the world, as newly invented instruments, and it shares in the necessary imperfections of the genus, although it is so far improved as to admit of being played by the fingers of both hands.

TO THE EDITOR OF THE MUSICAL MAGAZINE.

In your last number, under the head "Teachers' Classes.—Emulation," you offer some remarks which I doubt not were penned in a spirit of kindness to both of the Institutions therein referred to, and with your usual desire for the improvement of the art of music among us, but in them I think I discover some assertions which are liable to be so construed as to convey an unfavorable impression as regards the Boston Academy of Music. In this belief, and disclaiming any intention to attempt to convey a like impression in regard to the Handel and Haydn Society, I beg leave to request the insertion of this communication.

Although you fully express your astonishment that the Handel and Haydn Society should so closely imitate, without acknowledgment, the course of the Academy, and grant that the latter has the advantage of being first in the field, yet on two points you seem to me to convey, to say the least, a false impression, respecting the intentions and ability of the Academy. I allude to the insinuation that the Academy has engaged new and able laborers, and that new subjects will be brought before the class in consequence of the advertisement of the Handel and Haydn Society:—and to the assertion that the Handel and Haydn Society have the advantage of greater means, and can make greater sacrifices.

In regard to the intentions and ability of the Academy, it must be apparent to every one, that the Academy has constantly evinced a determination to meet the wants of the community, and has each successive year, increased its means of imparting instruction,—and that accordingly in the programme for the present year new facilities are offered; but it does not follow that this has been done in a spirit of competition merely; on the contrary, this cannot be the case, as their plans were made and, I believe, published before it was known that the Handel and Haydn Society intended to follow their example, or as you say, to "step so quietly and so closely into the footsteps of the Academy."

In regard to greater means of the Handel and Haydn Society I apprehend you labor under a false impression, and in making this intimation I believe I am guided by a knowledge of the resources of the two institutions. I should be glad indeed to find any Institution occupying a position to afford facilities for musical instruction superior to any which have yet been offered; but I think no Institution, unless such means are proved and known to exist, should be extolled before it has put its means into operation; and more especially if it be done at the smallest risk of injury to an institution which has been a pioneer in the work, and set an example so well worthy of being imitated.

Both societies are capable of doing great good, and if their operations are so conducted as not to interfere with, and cripple each other, they will certainly result in advancement of the art.

A SUBSCRIBER.

BOSTON ACADEMY OF MUSIC.

Teachers' Class for 1841.

A course of instruction to Teachers of Vocal Music, will commence on Tuesday, August 17th, at 10 o'clock, A. M., and will be continued daily for ten days, as follows:

1. Lectures on teaching Singing Schools, both juvenile and adult, in which the most approved method of instruction will be explained and illustrated. In connection with these lectures, there will be daily performances of Church Music, with remarks and criticisms calculated to promote a correct style of psalmody, chanting, &c.—by Mr. Mason.

2. Lectures on the proper mode of delivering and cultivating the voice, showing the method by which, after a knowledge of the elements of music has been acquired, the compass of the voice may be gradually extended, its power increased, and its quality improved. In connection with these, remarks will be made on Solo Singing and Musical Elocution, illustrated by examples from some of the standard songs of Handel and other eminent composers,—by Mr. Grottores.

3. Lectures on Harmony or Thorough Bass, designed to facilitate the study of musical composition, accompanied by examples on the Piano Forte, illustrating the various positions, inversions, and progressions of chords, modulations, &c.—by Mr. Müller.

4. Lessons on the Violin, designed to aid those who wish to acquire a correct use of this instrument, so valuable to the teacher of vocal music,—by Mr. Schmidt.

5. Lectures on Musical Taste, with special reference to expression and the appropriate style of vocal execution generally,—by Mr. Warner.

6. Glee Singing, and Chorus Singing, under the direction of Mr. Müller.

7. A Lecture on the Organ, in which the nature of the different stops, the manner of combining them, and the proper use of the instrument generally, will be explained, and examples given of organ playing in various kinds of style,—by Mr. Müller.

Terms as follows:

Admittance to all the Lectures, instructions and exercises (excepting the lectures on Thorough Bass and Violin Class,) five dollars. Admittance to the Lectures on Thorough Bass, two dollars and fifty cents.—Violin Class, do. do.

Members of previous classes are invited to attend, with the privilege, also, of introducing a lady without charge.

Ladies and gentlemen, who intend to join the class, are particularly desired to be present at the first meeting.

Tickets of admission may be obtained at the bookstore of Messrs. Tappan and Dennett, No. 114 Washington street.

L. S. CUSHING.

Secretary of Boston Academy of Music.

THE HANDEL AND HAYDN SOCIETY'S ANNUAL COURSE OF MUSICAL INSTRUCTION.

THE HANDEL AND HAYDN SOCIETY of Boston, in order to meet the wants of the musical public, and more fully to carry out the leading object of the Institution, namely, a general and practical knowledge of the art of music; have established an *Annual Course of Musical Instruction*; to be held at the Melodeon, in Boston, during the sessions of the *National Musical Convention*.

The course of instruction for the ensuing season will embrace the following departments and teachers, to wit:

1. Lectures on elementary instruction in vocal music, designed to exhibit and elucidate the most approved method of teaching and conducting singing schools, both juvenile and adult. This course of lectures will proceed upon the principles of the *inductive method*,—the method now adopted by the most approved and successful schools of Europe—by

JAMES F. WARNER.

2. Lectures on the best method of forming and training the voice, explaining the characteristics of the different classes of voices, the manner of developing them, of removing the artificial defects in tone, &c., and exhibiting the whole process necessary to perfect an accomplished vocalist. The course pursued will be that of Signor D. Crivelli, which is adopted in the Conservatoire of Paris, and with peculiar success by Crivelli himself in London—by

H. W. GREATOREX.

3. Instruction and practice in the several departments of Church Music, including Chanting and Chorus singing. These instructions will be interspersed with practical remarks and illustrations on the appropriate taste, style and expression—by

GEORGE J. WEBB.

4. Instruction in Solo singing, including sacred and secular songs,—in the singing of recitatives, with the manner of accompanying them. For the purpose of rendering the instructions in this department as practical as possible, a selection of pieces will be made from the works of Handel and others for the particular exercise of this class—by

H. W. GREATOREX.

5. Instruction and practice in Glee and Madrigal Singing, exhibiting the peculiar style and manner of performing such music. In the course of this exercise, a general history of the music peculiar to the Madrigal and Glee school will be given—by

GEORGE J. WEBB.

6. Lectures on the *Æsthetics* of music, exhibiting the general principles of taste, with special reference to expression and style of execution—by

JAMES F. WARNER.

7. Lectures daily on Thorough Bass or the general doctrine of Harmony. The subject of these lectures may be regarded as the elementary branch of the science of music. Its object is to exhibit the various harmonic combinations or chords, their inversions and the laws which regulate their introduction and progression. To persons desirous of learning to compose music, or of acquiring a due and satisfactory knowledge of the compositions of others, this branch is indispensable—by

GEORGE J. WEBB.

8. Instruction on the Violin will be given by Mr. LOUIS OSTINELLI, imparting the most approved method of successfully prosecuting the study of this finest and most expressive of musical instruments. Instruction on other instruments, as Violoncello, Double Bass, Flute, Clarinet, &c., will be given by approved teachers, should it be desired.

9. Lectures on the Piano Forte, designed to explain the structure of that instrument, and the most approved method of teaching it; pointing out its peculiar difficulties, and the prevailing errors of inexperienced teachers—by

H. W. GREATOREX.

10. Lecture on the use of musical instruments, more especially in their adaptation to Church Music; and the present condition of choirs in the country—by

GEORGE J. WEBB.

11. Lecture on the Organ—exhibiting and explaining the internal structure and the musical capacities of this noble instrument, with illustrations—by

H. W. GREATOREX.

12. During the continuance of the course, Mr. T. B. HAYWARD will deliver two lectures on the following subjects:

1st. The profession of music, exhibiting the constituent qualifications of the professor of music, together with hints on the objects to be aimed at in the subordinate branches of the profession.

2d. Music is the language of feeling—or an examination of the question, “to what department of the human mind does music belong, and for what specific use was it given to man.”

13. In connection with these exercises, the Handel and Haydn Society will perform, with full Orchestra, Handel's sublime Oratorio of the Messiah, and the Chevalier Neukomm's Oratorio of Mount Sinai. The Oratorio of the Messiah will be performed on the evening of the 22d of August, being the Centennial of the day on which Handel began to compose it. The persons attending the above course, and members of the National Musical Convention, will be entitled to free admission to these performances.

This course of instruction will be especially adapted to persons desirous of qualifying themselves to become teachers.

The first meeting will take place on Tuesday, the 17th of August next, at 10 o'clock, A. M.

Tickets of admission to the whole course, except the Lectures on Thorough Bass, and the instructions on particular instruments, such as Violin, Violoncello, &c., will be for a Gentleman, with the privilege of introducing a Lady, \$5. For a Lady alone, \$2 50. Tickets to the Lectures on Thorough Bass, \$2 50. The payment of these sums secures the privilege of attending the course of instruction for future years free of expense.

Tickets may be obtained at the store of Jenks & Palmer, No. 131 Washington street, and Bradbury & Soden, No. 10 School street.

GEORGE JAMES WEBB, *President.*

GEORGE HEWES, *Vice President.*

WILLIAM LEARNARD, *Secretary.*

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} *Trustees.*

Boston, June 24, 1841.